

THE BRITISH MUSEUM
QUARTERLY — VOL. V. NO. I

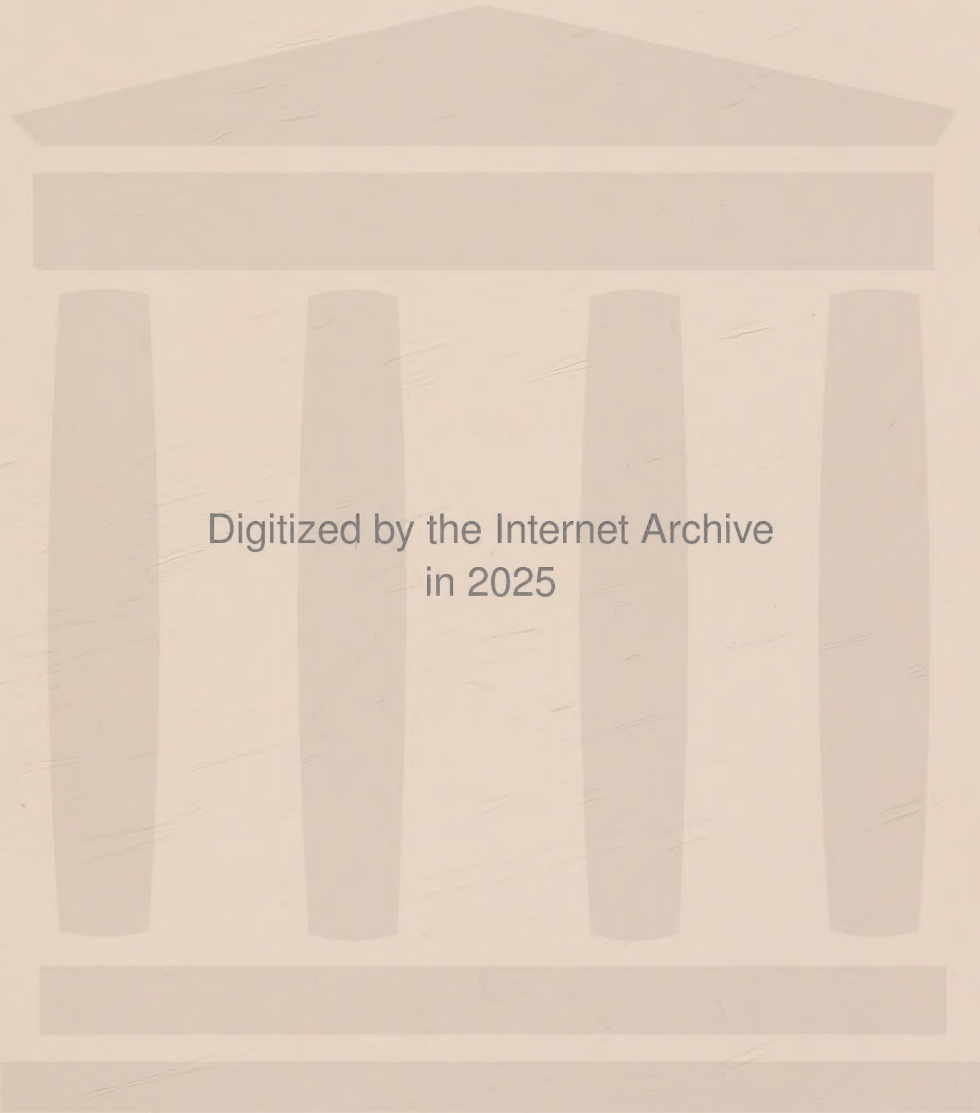


LONDON

PUBLISHED BY THE TRUSTEES

1930

BRITISH MUSEUM QUARTERLY
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I. A SLAVONIC PEASANT WOMAN, BY DÜRER

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1. DÜRER'S DRAWING OF A SLAVONIC PEASANT WOMAN.

WITH the aid of large contributions from the National Art-Collections Fund and the Keeper of Prints and Drawings, the Trustees have recently added a drawing by Dürer of capital importance to the large collection of that master's works which the Museum already possessed (Plate I). Of exceptional dimensions (15½ by 10½ inches) and in fine preservation, this portrait stands quite in the first rank of the extant drawings by Dürer by reason of the large scale on which the head is drawn and the vivid portrayal of a momentary expression, so unlike the usual sedateness of Dürer's portrait heads. These, moreover, are nearly always in chalk or charcoal, or, when drawn on a small scale, in silver-point. The carefully modelled features of this woman, and the brilliantly drawn head-dress, form a very fine example of Dürer's skill in the use of the pen. The head and bust stand out in bold and plastic relief against a dark background which has been laid on with the brush in washes of warm bistre after the completion of the drawing itself, also in bistre, with the pen. It may be supposed that Dürer felt proud of his performance when he wrote so conspicuously across the bust the careful date between two ornamental flourishes, the large monogram, and the title, or description of the subject, 'vna vilana windisch'. The modern equivalent of the word 'windisch' is Slovene. Originally applied to the Slavonic race in general, it came to mean the Slavs inhabiting the region which was, till recently, the Austrian Empire, as distinct from the Wends, whose habitat was further to the north and east. The word 'windisch' forms part of several Austrian family and place names. The drawing must have been made either on Dürer's journey to Venice through the Tyrol in the autumn of 1505, or shortly after he had arrived in Venice, where he stayed until early in 1507. The use of the Italian language makes the second alternative, perhaps, more probable. It has been suggested that 'una vilana' may just as well be Latin as Italian. That is true, but the use of 'una', in the sense of the indefinite article, while normal in Italian, would be exceptional even in late Latin. All that the inscription actually tells us is that the sitter was a country-woman of Slovene race, drawn

in 1505. She may have been, like Dürer himself, a visitor to Venice, and we know, especially from the drawings made on his later journey to the Netherlands, how keenly interested he was in outlandish human types, as well as in strange animals.

This magnificent drawing, which will henceforth rank as one of the chief treasures of German art in the Museum, was till recently little known. Formerly in the collection of the Provençal Marquis de Lagoy (*d.* 1829), it was probably among the drawings sold privately by Lagoy about 1820 to Woodburn, but did not, like many of Woodburn's acquisitions, belong to Sir Thomas Lawrence. It next appears in the collection formed by Henry Danby Seymour, M.P. (1820-77), which passed into the possession of his brother Alfred Seymour, M.P. (1824-88) of Knoyle, Wilts., whose mark it bears. The drawing was reproduced in 1906 by Lippmann (No. 408) as the property of Mrs. Seymour, and it was sold by auction at Sotheby's on April 26th, 1927, by order of the Trustees of Miss Jane Margaret Seymour. It then passed into private ownership in Holland, and was lent in 1928 by Mr. H. E. Ten Cate, of Almelo, to the Dürer exhibition at Nuremberg, where for the first time the original was seen and admired by students who had only known the Lippmann reproduction. The Museum is to be congratulated on having redeemed it from Holland, and restored it to the country in which it had been, though in strict privacy, for more than a hundred years.

C. D.

2. A PREHISTORIC PERSIAN JAR.

THE largest vase yet found in the necropolis of Nihavand, in West Persia, has recently been acquired. It is of the same general type as those previously bought, but is much bigger, measuring $23\frac{3}{4}$ in. (60 cm.) in height, and 23 in. (58 cm.) in diameter. It is also interesting for its two types of decoration, in black paint on the flat and unpainted relief. The theme of the painted decoration is the stylized eagle already noted (*B.M.Q.*, iv, Pl. V) considerably developed as is seen in the illustration (Plate II); the relief ornament is a simple waved line half-way up the side of the vase.

H. R. H.



II. A PREHISTORIC PERSIAN JAR



III *a.* MINOAN GEMS



III *b.* A PROTCORINTHIAN PYXIS

3. MINOAN GEMS.

THE Department of Greek and Roman Antiquities has acquired five engraved seal-stones of various Minoan periods. These are (Plate III *a*):

1. Green steatite, lenticular. Goat feeding from tree. L.M. I.
2. Cornelian, lenticular. Goat standing among reeds and papyrus. L.M. II. The heavy border-lines below the design indicate that this is an excerpt from a painted frieze. The landscape setting is rare on gems.
3. Cornelian, lenticular. Sheep bending head to ground. L.M. III.
4. White steatite, glandular. Sphinx or gryphon. Sub-mycenaean.
5. White steatite, lenticular. Forepart of bull, with tail of fish above. Sub-mycenaean.

E. J. F.

4. A PROTOCOLINTHIAN PYXIS.

THIS modest example of a very rare form (Plate III *b*) was bought privately in London, but its previous history is not known. It is a tall pyxis with conical body and domed lid (height 17 cm.). Two loop handles are applied to the top of the body, and the lid is crowned by a knob with sunk top and serrated edge like the corolla of a pomegranate. All the recorded instances of this shape have been found in Greece, and most of them in Thera; but the fabric of this piece, warm brown and rather rough micaceous clay with fine yellow surface for the painting, suggests that it may have come from Cumae (Naples). The glaze-paint is dark red. The style of the decoration is sub-geometric, and the date about 700 B.C.

E. J. F.

5. A RED-FIGURED LOUTROPHOROS.

THE Department of Greek and Roman Antiquities has acquired an Attic red-figured funerary vase of the comparatively rare class known as *loutrophoros* and of a type not hitherto represented in the Museum (Plate IV *a, b*). The vase has a slender ovoid body, a long neck with a spreading lip, and two channelled handles; and stands 26½ in. (67·8 cm.) high. On either side of the neck is a figure

of a young man: one is seen in profile to the right, and is tightly muffled up in his himation; while the other stands with his body to the front and his head turned to the left, and holds a fillet in his right hand. Both wear long loose chitons under their himatia.

Round the body of the vase is a frieze of mourners over the body of a beardless young man, whose head, wreathed with laurel, is laid on a striped pillow. There are fourteen mourners—seven men and seven women. The men, all but two of whom are bearded, wear himatia alone and stretch out their right arms in front of them. The women beat their dishevelled heads in token of their grief. They are dressed in chitons and himatia; two of the women and the one small girl have black himatia.

The black-figured *loutrophoroi* of the sixth century, like that which the Museum acquired in 1928 (*B.M.Q.* iii, p. 42 f., Pl. XXIV), habitually show this scene, the *πρόθεσις* or laying-out of the body; but in the fifth century a marriage-scene was more often substituted for it. The choice of subject on our vase is therefore old-fashioned. The drawing is slight and hasty; but the treatment of the features and the style of the ornamental bands suggest that the vase was made towards the beginning of the last quarter of the fifth century B.C., perhaps at the time of the plague in Athens (430 B.C.) or during the Peloponnesian War. R. H.

6. THE ARMY LIST OF ROMAN BRITAIN.

IT is well known that, in addition to the legions of Roman citizens, the Roman army comprised 'auxiliary troops' recruited among the provincials, who after twenty-five years of service might win the coveted citizenship together with its attendant privilege of conjugal rights. A certificate, or diploma, engraved in bronze, was the veteran's evidence of his new civic status; and it was customary to grant the privilege simultaneously to all men ripe for discharge within a command and to cite all the units affected in the preamble of the diploma, which thus often provides valuable information of the distribution of the auxiliary troops within the empire.

Out of a hundred such diplomas hitherto known, seven deal with the army in Britain. The Department of Greek and Roman Anti-



a



b

IV. A RED-FIGURED LOUTROPHOROS

DNI TACARONITRAIANITATHEKIDININERIAENEPOTRA
 IANYS HADEIANYSANGVS TUS PONTIFEX MAXIMVS TRIBV
 NICO TESTAT VI COS IEF PRO COS
 ET VITAE ET TIBONI MILITAVERON DINALIS OCEPNETRIS ET COM
 ET TRIGINTA SETTE MANAEATTE ANTVRIPANNON IORSASINVA
 ET IDANON TAMPIANET HISTA NASTVRETTVNERORETTIASINR
 ET SALLOR DIENTIANA ET GALLOR ET THACCLASIOANACRETTGALLOR
 ET TELIANACRETTGALLOR SEROSIANA ET VETTON HISPANORET
 AS RUCMANAMINATA ETANG GALLORETANG VOCONTIORCRETI
 NERNIAGERMANOETI CETI BERDRETT THRACETTA RORCRETI
 LINGON ET LIDAVARONVILOROCORETTI RASIVON ET VANGION
 COETMANIOR SAGITTEI DELMATETIA QVITANETIN DIATRAIA
 NACVOTINCRETI NORINETIMENAPIODETSVNVICORETTIBELA
 SIOR ET BATANORETTVNGRORRETTI HSTANETI GALLORETTI
 VASCONCRETI THRACETILINGONETI HASTVRETTI DELMATAR
 ETI NERNIOR ETI NERNIOR ETI THRACAROR ETI LINGON
 ETI GALLORETTI RREVCORETTI DELMATARETVRACTOR
 ETI GALLORETTI VERNIOR ETI THRACONAEVNIN BRITAN
 NIASVAPLATORIONETI OVINOVE ET VICINTI STENDIS
 ET VERITADIANISSI HONESTAMMISSIONE TERTONIEVM
 ETI CONEM QVORVM NOMINASVB SCRIPTA SUNT IPSI SE
 RIAPOSTERIOREORVM CIVITATE ANDETTET CONVS CVMVNO
 RUB QVASTVNGHAEVUSSENT CVMESTCINITASIS DATA
 AVESLOVICAELI SESESENT CVMHIS QVASTOSTEADVNIS
 SENT DVMTAXATS IN QVASTVNGVLA S N D X VIK NVIC
 TI INVO CALTONEL DEPRASIO FINANNINO COS
 ALAET PANNON PORTAMPIANAE C VI PRAEST
 FABVS EXSESQVILICARIO SARTIVS
 GENELLO BRENCI PANNON
 DEPRITINMETRECOGNITV EXTABVIAENELVAESTRAEST
 RORATIANNORO QVASTVNGVLA S N D X VIK NVIC

V. ROMAN BRONZE MILITARY DIPLOMA

quities has now obtained an eighth, more complete and longer than the others (Plate V). It is dated 17th July 122 and announces the grant by the Emperor Hadrian of the usual privileges to time-expired men of thirteen cavalry regiments and thirty-seven infantry battalions 'quae sunt in Britanniabus'. Actually, fourteen cavalry units are included, two, the *ala Agrippiana miniata* and the *ala Gallorum*, being formations hitherto unknown. Of the infantry three battalions are new, the *cohors I Afrorum civium Romanorum*, the *coh. III Lingonum*, and the *coh. V Raetorum*; and there is welcome confirmation of several scantily-known units, such as the Seventh Thracians.

This is by far the longest list of troops from Britain, and as Hadrian visited our island in 122, we may perhaps venture to see in it a wholesale discharge of men whom Governor A. Platorius Nepos had retained with the colours until the imperial inspection was completed. The certificate was issued to Gemellus the Pannonian, lance-corporal (*sesquiplicarius*) of the 1st Tampian regiment of Pannonian horse, commanded by Fabius Sabinus. This regiment was raised in Pannonia during the civil wars of A.D. 69 by Tampus Flavianus, a governor often mentioned by Tacitus, and was in Britain by A.D. 103. Gemellus returned to enjoy his retirement in his native province, where his precious certificate was found in 1925.

F. N. P.

7. ATHENIAN COINS.

THE Department has recently acquired a selection from a hoard of Athenian tetradrachms of the 'New Style', said to have been found in Thessaly. This series, in which the issue of Athenian coins is resumed after a considerable interval, begins towards the close of the third century B.C., and continues down to the Augustan age. It is remarkable for the complicated system of checks and controls which it reveals in operation at the mint. The types—the head of Athena Parthenos on the obverse, and on the reverse her owl standing on the Panathenaic amphora framed in a wreath of olive—are an elaboration of the earlier types of the city. In addition the reverse gives the names of at least two, and for a considerable period of three, magistrates (the first of whom also places his personal badge on the coin), while the month and even the workshop in which

each coin was struck are indicated by letters on, or beneath, the amphora. The first two names change every year; the third official, when he appears, changes normally every month. The arrangement of this vast series in chronological sequence is a task of great difficulty in which the usual criterion of style affords little assistance. The only satisfactory method is by the comparison of dies: if we can find two coins of different years (say with the names of Damon and Eumelus) struck from the same obverse die, and if one is dated in the last month, the other in the first, we must conclude that Damon's year immediately precedes that of Eumelus. If enough of such couplings can be detected it will be possible to establish the chronological sequence of the magistrates with certainty and by objective means, but to do so requires a large mass of material. The sixty coins now acquired bear the abbreviated names of the following yearly pairs of magistrates, Mika . ., Theophra . .; Mened . ., Epigen . .; Polycharm . ., Nikog . .; Hera . ., Aristoph . .; Glau . ., Eche . .; Timarchos . ., Nikago . . . Specimens are illustrated in Plate VI, nos. 1-4. E. S. G. R.

8. A GOLD COIN OF CARTHAGE.

AN interesting gold stater of Carthage (weight 115.7 grains) has also been obtained recently (Plate VI, no. 5). This coin, which appears to be known only in four other examples, used to be attributed to one of the later kings of Numidia; but it is certainly Carthaginian. It differs, however, from the usual types not only in the representation of the horse on the reverse, which is prancing instead of standing stiffly in the conventional position, but also in the head on the obverse. In place of the otherwise universal head of Tanit-Demeter, we have a head of Victory with wreath of myrtle and wing at shoulder. The style of the head is individual and suggests the money of the Barcid family struck in Spain; the arrangement of the wreath is exactly that on earlier Sicilian coins. The coins, then, must have been struck in Sicily during the First or Second Punic War, preferably towards the end of the First, when the victorious exploits of Hamilcar Barca might well justify the unusual type.

E. S. G. R.



VI. 1-4. COINS OF ATHENS
 5-9. COINS OF CARTHAGE
 10-12. ENGLISH GOLD NOBLES

9. HANNIBAL'S WAR CHEST: A SOUTH ITALIAN HOARD.

ALMOST the whole of a small hoard from Southern Italy has also been recently acquired. The twenty-two coins in question are Carthaginian half-drachms and were struck for Hannibal's campaigns in the Second Punic War. They bear the conventional Carthaginian types: on the obverse a head crowned with corn-ears, probably representing Tanit in the form of Demeter; on the reverse the national badge, the horse. They are, however, of two distinct styles, one Punic in feeling, the other quite South Italian and recalling the heads found on third-century coins of Naples and Tarentum. While coins of the first style were struck by Carthaginian artificers probably in Southern Italy or Sicily, those of the second and more unusual style must have been made for Hannibal in the mint of some city, perhaps Capua or Tarentum, in revolt against Rome. Specimens are illustrated in Plate VI, nos. 6-9. E. S. G. R.

10. ENGLISH GOLD NOBLES AND THE PRIVY MARK SYSTEM.

THE acquisition of gold nobles from the Horsted Keynes Treasure Trove (see vol. iv, p. 74) provided the opportunity for research to be attempted on privy marks, which were marks placed upon the coins by the mint-masters for their identification at the pyx trials. These trials were a final and thorough test of specimens selected after the wardens and masters had held a preliminary joint assay which enabled the coinage to pass into currency. The specimens so selected were sent to London in pyxes which were sealed and locked at the end of every period of three months. It follows therefore that the privy mark of the master was changed four times a year from the end of the thirteenth century, or even earlier, till the middle of the sixteenth century.

If it were possible to determine precisely what the privy marks were, the coins could be dated within a limit of three months of their issue. But even admitting the impossibility of so complete a result, one might reasonably assume that an identification of some of the privy marks would go far towards

determining the classification of the coins and their approximate date of issue.

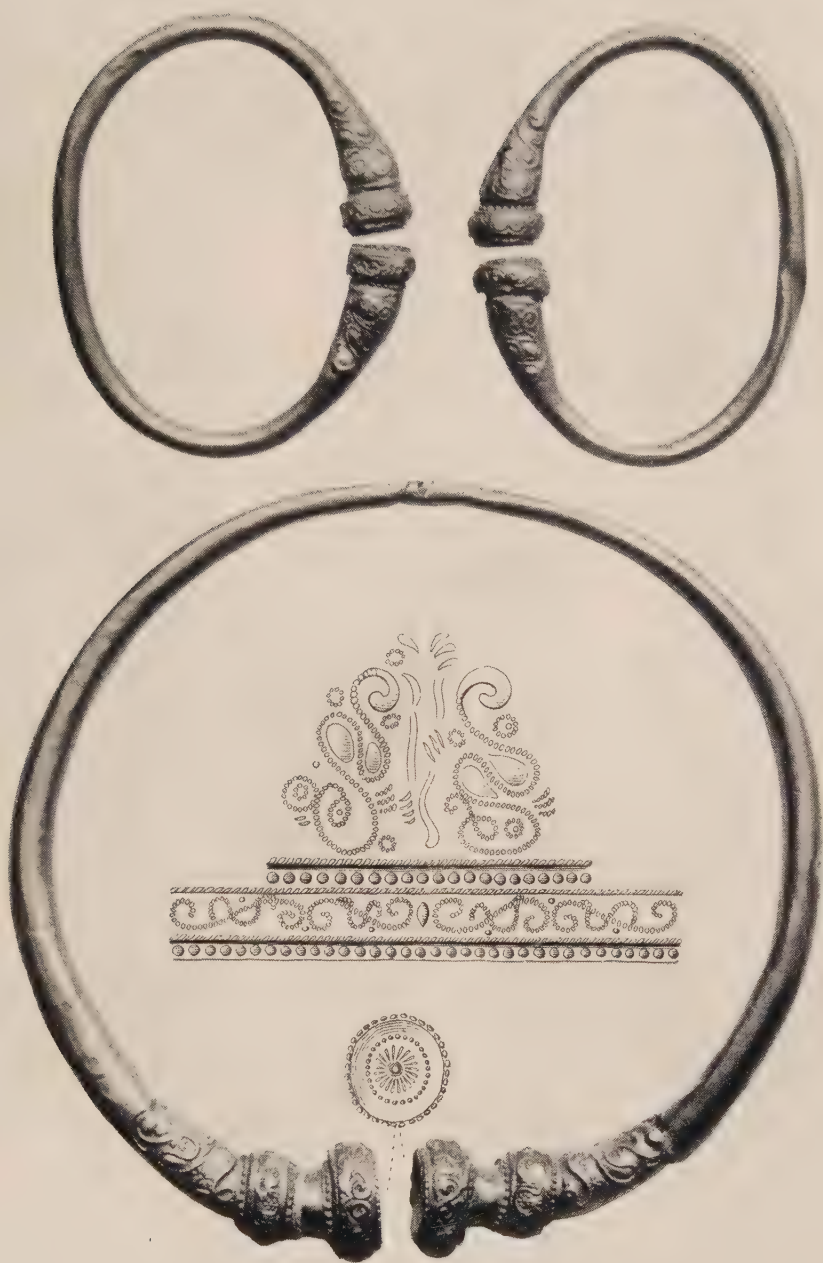
Investigation showed that in the latter part of the reign of Henry V, perhaps the last two years, varied combinations of symbols, such as the annulet, trefoil, mullet, and pellet, differentiated the various issues; eight such combinations were observed, and on these issues little, if any, variety could be found in the lettering. But during the greater part of the reign the marks in the field of the coins were not varied (except on the small coins), but the coins were marked by varying one or other letter of the legend. Sometimes a particular letter, C, E, I, or N, is disproportionately large or small; but at other times a particular letter is marked by a mutilation in some part of its surface. The foot of the letters H and P, the tail of N (of Gothic form) are frequently so altered. Further, not only were mutilated letter-punches used but the mutilations so effected were sometimes repaired upon the dies, showing that the mutilation served a definite purpose and that the removal or repair of the mutilation was sometimes desired. In other words, a mutilated letter might, at the close of the three months for which it served as the privy mark, be retained so long as it did not interfere with the privy mark of the next periods; but a return was sometimes made to the use of the same letter without mutilation for the privy mark of a later period, and dies were saved by making the repair on old dies. The following drawings of the letters H and P show a few such mutilations and repairs:



A dozen gold nobles of Henry V have recently been purchased for this investigation. The varieties of the H and P described above may be seen on the three specimens illustrated on Plate VI, nos. 10-12.
G. C. B.

11. A CELTIC GOLD TORC AND ARMLETS.

THOUGH this set of gold ornaments (Plate VII) comes from an unknown site, it is closely comparable to the find at Waldalgesheim (near Bingen on the Rhine) which was published in 1870 and has



VII. CELTIC GOLD TORC AND ARMLETS



VIII. BADARIAN AND PREDYNASTIC ANTIQUITIES

been dated about 380 B.C. All three pieces are hollow and show a good deal of wear on the expanded terminals, where an attempt to adopt or transform the classical palmette is obvious; and the buffer-terminals are of frequent occurrence in the Marne, several of bronze being included in the Morel Collection. This form of metal collar is of oriental origin, one being shown on the neck of Darius in a Pompeian mosaic representing the battle of Issus (333 B.C.). The loop is often twisted, hence the Latin name *torquis*, and the collar is often represented on bronze statuettes, above all on the statue of the Dying Gaul (about 240–230 B.C.). Certainly as early as 361 B.C. this form of collar had reached the West, for in that year Titus Manlius, after slaying a gigantic Gaul, placed the torc of his fallen foe on his own neck and acquired the surname of Torquatus. Finds in the graves, however, show that in the period of La Tène I (to which the present set belongs) the torc was exclusively worn by women, and it only became part of the male insignia about 300 B.C. R. A. S.

12. OBJECTS FROM MR. BRUNTON'S EXCAVATIONS.

THE Museum has received from Mr. Guy Brunton a very interesting collection of objects discovered during his excavations at Mostagedda, near Badari, in Upper Egypt, carried on under the auspices of the Museum during the season of 1928. These consist of a large and representative collection of pottery (including black and red polished-ware beakers with incised design), flint and bone implements, shell, bone, faience and stone beads and amulets of various types, belonging to the so-called 'Tasian' and 'Badarian' epochs of the early predynastic age in Egypt. Mr. Brunton considers the 'Tasian' antiquities (discovered by him at a place called Tasa, near Badari) to be older than the oldest Badarian, hitherto considered to be the most ancient predynastic relics. The Tasian period will then go back nearly to epipalaeolithic times, approximating to the 'Capsian' age of North Africa. Mr. Brunton thinks that the 'Tasian' skulls are of a very different type from the Badarian and normal Predynastic Egyptian. The authority for the dating of these objects is of course that of the discoverer. There is a great resemblance between the Badarian pottery and that of the

early historic period in Nubia; but this may be due merely to the fact, attested well enough, that in Nubia the characteristic predynastic *facies* of the pottery was preserved until the pan-grave period, contemporary with the XIIth Dynasty and the Hyksos. The appearance of the beaker form at so early a period is, no doubt, surprising. Plate VIII, 1-4, illustrates some of these antiquities.

Besides these, some very interesting normal predynastic ('Amratian'; from al-'Amrah) pottery has been received (Plate VIII, 5, 6), and various tomb-groups of the Old Kingdom and First Intermediate periods, including some important button-seals and scarabs. Some Coptic objects have also been received. H. R. H.

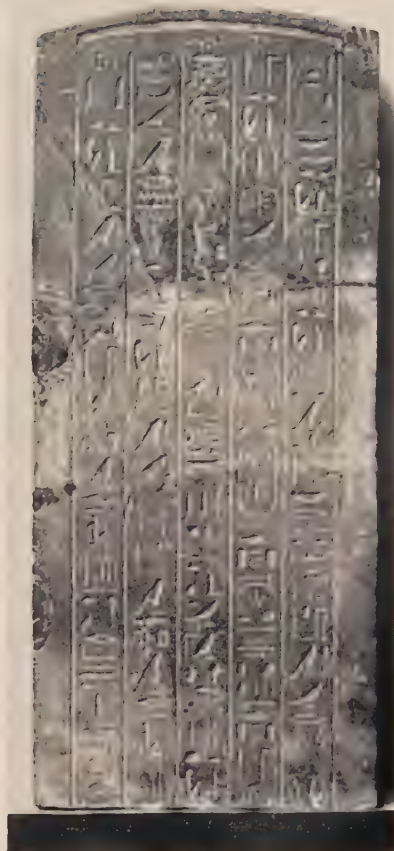
13. EGYPTIAN AND BABYLONIAN ANTIQUITIES.

SEVERAL Egyptian stelae have recently been acquired, notably three illustrated on Plate IX. The first is of a 'taskmaster' of the time of the XIth Dynasty. His name was Khiu, and he is described in his inscription as *imira 'ankhtiu*, 'overseer of (living) prisoners'. With him is his wife Uēret, who bears the pompous appellation *Imet-nesut*, 'King's Favourite'. The prayer is to Anubis only; Osiris is not mentioned. The colour of the stele is well preserved. Its date, at the end of the First Intermediate Period, is clear. The second stele is of much later date. It is that of a personage named Pshehapi, son of Pedeneit, who was a priest of the dead King Amasis II, and so must date to the Persian period, not much earlier than 500 B.C., but probably not much later, judging by its style, which is good, of an archaistic character, taking Middle Kingdom work as its model. The genealogy of the priest is given. The third is a curious stele showing a man named Piai and his wife offering to the standard of Anubis or Ophoïs and five jackals or wolves (the respective animals of these gods). Ophoïs (Upuaut) is the god of Lykopolis (Siūt), the wolf-brother of the jackal Anubis. Diodorus calls him by the strange name Makedōn, which may have been some Ptolemaic renaming in honour of the dynasty. The stele is of the XIXth Dynasty, c. 1250 B.C.

Two sculptured basalt slabs from a temple have been acquired which show figures from a procession of gods of the Nomes, praising



a



b



c

IX. EGYPTIAN STELAE



X *a.* INSCRIPTION OF NEKTANEBES I



X *b.* TANAGRA FIGURINE FROM
BABYLON

the name of King Nakhtenēbef, who is now known to be Nektanebes (Nectanebo) I, the first king of the XXXth Dynasty (378–361 B.C.) (Plate X *a*).

Other Egyptian objects, not illustrated, are a portion of an historical inscription of Seti I (*c.* 1310 B.C.), describing war in Syria, which he poetically calls 'the labour of Munt' (the war-god); and a seated limestone figure of Hetithy, scribe of the temple of Anḥur and a steward of the House of Rameses II, holding figures of the deities Anḥur and Mehit. The inscriptions are well cut in an unusual style and the prayers are of an unusual type (*c.* 1270 B.C.). A fine wooden bed of the XVIIIth Dynasty has also been acquired, and two faceted balls, one of blue faience the other of alabaster, bearing on each facet a Greek letter, which were used in some game (late Ptolemaic period). Of the Coptic period are three bronze pectoral crosses and a slate mould for a metal cross, illustrated on Plate XI. Each of the crosses bears roughly incised the bust and name of a saint.

Among Babylonian acquisitions (not illustrated) may be mentioned a stone gate-socket of Kadashman-Enlil, a Kassite king (*c.* 1400 B.C.), and a clay cone of Entemena, patesi of Lagash (*c.* 2800 B.C.), with an important inscription. H. R. H.

14. A TANAGRA FIGURINE FROM BABYLON.

A 'TANAGRA' figurine on painted terracotta, of a woman, has been acquired which, although of no particular interest as a Greek antiquity, and not in a very good state of preservation, is nevertheless of value as the largest and best Greek figurine ever found in Babylonia. For it comes from Babylon. As the finest Hellenic pottery figure yet found in Mesopotamia it is therefore of considerable interest to students of the sudden change from native Babylonian to Hellenistic culture and religion about the third-second century B.C., which contrasted in its revolutionary character so strangely with the long and slow process (never in fact completed) of the permeation of the obstinate native culture and religion of Egypt by Graeco-Roman ideas. The figurine is 10 $\frac{5}{8}$ in. (27 cm.) tall (Plate X *b*). H. R. H.

15. CHINESE PORCELAIN FROM PEKING.

AMONG the purchases made in April for the Department of Ceramics and Ethnography were ten pieces of Chinese porcelain secured by the Keeper in Peking last autumn. They are all useful study specimens, and one at least has considerable aesthetic attraction. It is a saucer dish with the brilliant red glaze which the Chinese call *chi hung* or sacrificial red, a colour specially associated with the Hsüan Tê period (1426-35) of the Ming dynasty. The material and finish of this dish closely resemble those of the marked Hsüan Tê red porcelains in the Palace Collection at Peking.

Several of the other pieces were similarly chosen for their obvious relationship with specimens in the Imperial Collections. I allude to the collections in the northern part of the Forbidden City which are believed with good reason to include the private collection of that great imperial connoisseur, Ch'ien Lung, who reigned from 1736 to 1795. These collections consist chiefly of Sung, Yüan, and Ming wares; and it is clear that those specimens which bear date-marks of the Ming reigns must be of great interest to the ceramic historian of to-day.

Among our acquisitions is a bowl with lotus scroll design in mottled blue and the Hsüan Tê mark, which may well have been part of one of the palace services, so exact is its likeness to the pieces preserved in the palace. Similarly two saucer dishes with five-clawed dragon designs in blue and the same mark, and another with the mark of the Hung Chih period (1488-1505), must have formed part of old imperial services. The same relationship can be established for a little goblet-shaped wine-cup with the Ch'êng Hua mark (1465-87). It is delicately painted in thin enamel colours—green, yellow, and tomato red—over underglaze blue, with a design of lotus flowers and formal clouds. This kind of painted decoration, which the Chinese call *t'ou ts'ai* or bean enamelling, was much used by the porcelain makers of the Yung Chêng period of the eighteenth century: but like most of the later processes it has proved to have originated in the Ming dynasty.

There are two other of these goblets, or stem-cups (*pa pei*) to give them their Chinese names, in our purchase. One is of fine white porcelain with three slightly raised designs on the exterior in



XI. COPTIC CROSSES

brilliant underglaze red, representing the three symbolical fruits (*san kuo*). These are usually the peach, pomegranate, and finger-citron, which symbolize respectively the three abundances of years, sons, and happiness. But the third fruit is often varied, as in the present case, and in place of the finger-citron we have a fruit of less distinctive outline which may be an orange or a persimmon. An interesting feature of this cup, which is probably of fifteenth-century date, is a dragon design faintly traced in white slip under the glaze inside the bowl, which the Chinese describe as *an hua* or secret decoration. A third stem-cup may belong to the preceding century. It is of coarser porcelain with a thick and rather matt glaze, on which are painted pale, iridescent enamels—green, yellow, and tomato red with touches of vivid turquoise blue. The subject is landscape with figures of sages or poets, among whom one recognizes the drunken Li T'ai-po by the wine-skin on which he reclines. The enamels of this piece recall the peculiar thin iridescent colours used on the late Sung Tz'ü Chou stonewares, of which a specimen was acquired with this series. Last, but not least, is the bowl of a tazza with red dragon designs on a coffee-brown glaze and the mark of the Chia Ching period (1522–66). It is a type of decoration of which we have not yet seen another example. Several of the objects described above are illustrated in the May number of the *Burlington Magazine*.

R. L. H.

16. AN ARMORIAL MEDALLION.

SMALL enamelled shields of arms of the fifteenth century are of frequent occurrence, and were used to adorn the horses of nobles; but the present example is of exceptional size and too delicate for such a purpose. It probably dates from the thirteenth century, and may have been affixed to furniture, as there are four small holes in the openwork frame. The shield itself is 3.3 in. high with a red enamel ground intact and castles reserved in the metal (*gules, semée of castles or*). On the three sides are openwork dragons with blue glass eyes, in a circular frame of gilt copper, the style of the animals resembling that of the silver seal of Fitzwalter, who died in 1235. There is nothing in the workmanship against an English origin, but

the coat is a foreign one, and may be connected with Poitiers; Alfonso, count of Poitiers (d. 1271) and brother of St. Louis of France, is credited with a similar coat. It was, however, certainly found in England, about fifty years ago, in a field at Hoddesdon, Herts., and was preserved in the farmer's family till its sale by auction in February.

R. A. S.

17. TWO EARLY GERMAN PRINTS.

TWO interesting fifteenth-century German prints have recently been acquired. *St. Anthony*, Schreiber 1227, a coloured woodcut of the end of the century, given by Mr. H. Van den Bergh, (Plate XII *a*) is a well preserved impression from a block of which the only specimen hitherto known was the very weak and worn-out impression that the Department already possessed. The other (Plate XII *b*) is a fragment (half only) of a fine and interesting print in the 'dotted' manner, which is a free copy in reverse from the rare line engraving of the *Adoration of the Magi* (B. 1) by the Master I. A. of Zwolle, which is itself in the Department. The copyist has reproduced rather closely the principal figures, the Virgin and Child, St. Joseph, and the negro king Balthasar, with curly hair, but he has taken liberties with the background, having introduced a group of angels on the roof of the stable and substituted for a group of horsemen which, in the original, can be seen to the left on a road, an owl in a tree attacked by other birds. The fragment (241 × 99 mm.) when found was attached to a piece of fifteenth-century bookbinding of wood and leather, which had split in two vertically, and the other half is lost. It is coloured red, green, and yellow, and has a wide margin on the sides not torn.

Hitherto quite unknown, it has been discovered just in time to be described (as No. 2203 *b*) in the supplementary volume of Professor W. L. Schreiber, who attributes it to 'The Master of Jesus at Bethany', and in a supplement to the seventh volume (now in the press) of the *History of Engraving in the Fifteenth Century* by Professor Max Lehrs, describing among others the work of the Master I. A.

Another work of the same period is an anonymous pen-and-ink drawing of the *Martyrdom of St. James* by a German (Nuremberg?) artist of about 1480, whose stylistic affinities have still to be more



XII *a.* ST. ANTHONY, GERMAN WOODCUT,
XVTH CENTURY



XII *b.* ADORATION OF THE
MAGI, 'DOTTED' PRINT



XIII. STUDY OF ARMOUR, BY DICKSEE

precisely determined. It is a work of much character and represents an uncommon subject. C. D.

18. PRINTS AND DRAWINGS: MISCELLANEOUS ACQUISITIONS.

THE Department has acquired from the Bishop of Truro a selection of drawings by old masters derived from an immense collection of prints and drawings of small value illustrating (or professing to illustrate) the Bible, which was presented many years ago to the diocese. Those chosen include a number of drawings of the early Netherlandish school, of which a catalogue is now in preparation. Besides anonymous drawings, both Dutch and of the school of Antwerp, there are specimens of Hendrick de Clerck and Hendrick van Cleef, and an *Agony in the Garden* in an extensive landscape by David Vinckeboons.

A *Susanna and the Elders* by Virgil Solis represents, with a baroque design for an altar-piece, the German school, and three panels of very secular rococo ornaments, by Pillement, the French. Italian drawings include a study of a Madonna by Sassoferrato, hitherto unrepresented in the collection, a design for an altar-piece by Il Volterrano, two little coloured views of Venice by Giacomo Guardi, and sketches by four different members of the late Florentine artist family of Dandini. C. D.

19. DRAWINGS BY SIR F. DICKSEE.

MISS MARGARET DICKSEE, sister of the late President of the Royal Academy, Sir Frank Dicksee (1853-1928), has generously presented four of the finest drawings that remained in the artist's studio, including two which attracted much notice in the Commemorative group of his drawings hung in the black-and-white gallery at the Royal Academy's Summer Exhibition in 1929. These two, the study of armour here reproduced in Plate XIII (drawn from a suit of armour which was one of Sir Frank's studio properties), and a study of drapery which might be mistaken for a Leighton, have now been added to the exhibition of nineteenth-century drawings in the gallery of the Print Department. They are accompanied by a study of a nun kneeling at the foot of a crucifix, for the picture

'The Shadowed Face'. The fourth drawing is a sketch for the West Wind in a picture called 'The Mount of the Winds' (1891).

The etchings and lithographs by Whistler bequeathed by the late Mr. A. H. Studd have been added to the exhibition of recent acquisitions in the Gallery. C. D.

20. A LOST MS. OF THE *CLANRICARDE MEMOIRS*.

THE Memoirs of the 5th Earl and 1st Marquis of Clanricarde are an important source for the history of the wars of the Confederation in Ireland between 1641 and 1653. A MS. recently acquired by the Museum (Add. MS. 42063) fills up an important gap in the Memoirs, and has the additional interest of being the only MS. of any portion of them now known to exist. The Memoirs consist of letters and documents bearing on the part played by Clanricarde in the history of his time. The first part of them to be printed appeared in 1722 with a long introduction by an anonymous editor who may now be confidently identified with a certain Thomas O'Sullevane who was in London at that time. This volume covered only the period 1650 to 1652. The MS. on which it was based was offered to the Harley Library by Woodfall, the publisher, on 23 January 1753, but was not acquired. Later, in 1757, the then Marquis of Clanricarde published a fuller form of his ancestor's Memoirs, covering the periods 1641 to August 1643 and 1650 to 1654. The contents of this last portion agree with those of the publication of 1722, and were probably based upon the same MS., then in the possession of Lord Chancellor Jocelyn. The earlier portion was taken from a MS. in the possession of a Mr. Donnellan. This MS. appears to have been identical with one afterwards in the possession of the Library Company of Philadelphia, which body presented this and other MSS. of Irish interest to the British Government in 1866. The MSS. were placed in the Dublin Record Office, and were destroyed in the bombardment of the Four Courts.

The present MS. begins on 24 September 1643, and continues down to 5 September 1647, thus bridging the greater part of the existing gap. It contains the correspondence of the Marquis with the Lord

Dear Brother,

1770

I should have answered your letter sooner, but in truth I am not very fond of thinking of the necessities of those I love when it is so very little in my power to help them. I am sorry to find you are still every way unprovided for, and what adds to my uneasiness is that I received a letter from my Sister Johnson by which I learn that she is pretty much in the same circumstances. As to myself I believe I might get both you and my poor Brother in Paris something like that which you desire, but I am determined never to ask for little things or exhaust any little interest I may have until I can serve you him and myself more effectually. As yet no opportunity has offered, but I believe you are pretty well convinced that I will not be remiss when it arrives. The King has been lately pleased to make me Professor of ancient history in a Royal Academy of Painting which he has just established, but there is no salary awarded and I took it rather as a compliment to the institution than any benefit to myself. Honours to one in my situation are something like ruffles to a man that wants a shirt. You tell me that there are fourteen or fifteen pounds left me in the hands of my Cousin Lauder and you ask me what I would have done with them? My dear Brother I would by no means give any directions to my dear worthy relations at Lillmore how to dispose of money that is more properly speaking theirs than mine. All that I can say is that I entirely, and this letter will serve to witness give up any right or title to it, and I am sure they will dispose of it to the best advantage. To them I entirely leave it, whether they or you may think the whole necessary to fit you out, or whether our poor sister Johnson may not want the half I leave entirely to their and your discretion. The

in my dear Brother believe me to be yours most
sincerely
Oliver Goldsmith.



XV. CHELSEA VASE OF MELEAGER

Deputy Ormonde, with the leaders of the Confederation, General Preston, and others. The book in which the documents are entered has stamped upon its back the arms of Archbishop Laud (executed 1645).
R. F.

21. A GOLDSMITH LETTER.

THE Department of Manuscripts has hitherto been badly off for autographs of Oliver Goldsmith, which are indeed by no means common and are apt, in the sale room, to realize prices beyond the reach of any but wealthy private collectors. A recent accession, therefore, for which the Department is indebted to the generosity of Miss C. Meade, a great-granddaughter of Bishop Percy, is particularly welcome, quite apart from its unusual intrinsic interest. This is the well-known letter to Goldsmith's brother Maurice, a particularly fine and characteristic example of his epistolary style, in which occurs the reference to his appointment at the Royal Academy: 'The King has been lately pleas'd to make me Professor of ancient history in a Royal Accademy of Painting which he has just establish'd but there is no sallary anex'd and I took it rather as a compliment to the institution than any benefit to myself. Honours to one in my situation are something like ruffles to a man that wants a shirt.' The letter is undated, but the approximate date can be inferred from a note on the back, in which Maurice on 24 February 1770 acknowledges the receipt of a sum of £15 owing to his brother, which the latter, with characteristic generosity, in the course of his letter resigns to any member of the family who may be in need of it (Plate XIV).
H. I. B.

22. AN EARLY DVOŘÁK MS.

A GAP in the Museum's collection of musical autographs has recently been filled by the purchase of an interesting and apparently unpublished work of Antonín Dvořák. This distinguished Czech composer is now represented by the autograph score of his early concerto in A for violoncello, with pianoforte accompaniment, in three movements: (a) *allegro ma non troppo*, (b) *andante cantabile*, (c) *allegro risoluto*. The Manuscript (now Add. MS. 42050), consisting of sixty-two pages, bears on the title-page the autograph

dedication to his friend Ludwig Peer, a teacher of the violoncello, and at the end the inscription 'Chvála Bohu. Dokoncěno dne 30 ho: června 1865 v. 6 hod: večer. Antonín Leop. Dvořák'. It is stated to have remained in the possession of Ludwig Peer until 1903, when it passed by bequest to his pupil Ottmar Wieland, editor of the *Schramberger Zeitung*, from whom it has now been acquired.

B. S.

23. A CHELSEA VASE.

LORD FISHER has generously organized a fund to present to the Museum through the National Art-Collections Fund the Chelsea vase here illustrated (Plate XV). It is a pot-pourri vase, as is shown by its perforated lid, and beside it is a figure of Meleager holding the head of the Calydonian boar. Its companion vase with a figure of Atalanta has long been in the Museum as part of the Franks Collection (*Catalogue of English Porcelain*, ii. 27). The two are mentioned as follows in the Chelsea factory's sale catalogue for the year 1755:

53. A magnificent Perfume Pot, finely chased and gilt, with a figure representing Meleager and the boar's head.

54. One ditto representing Atalanta and her dog.

The figures, which are unmarked, may be ascribed to that date. They are based on an engraving after Rubens; see an article in the *Collector* for May 1930. Height 15·6 in.

W. K.

24. PAPAL BULLS ON PAPYRUS.

THE Museum has received as a gift from His Holiness the Pope a copy of the edition of fifteen early papal bulls on papyrus published last year by the Vatican Library with the title '*Pontificum Romanorum Diplomata Papyracea quae supersunt in tabulariis Hispaniae, Italiae, Germaniae, phototypice expressa iussu Pii PP. XI consilio et opera procuratorum Bybliothecae Apostolicae Vaticanae*'. The bulls are reproduced in full-size collotype facsimile, with transcript, and although the sheets measure 35×25 inches, five plates are necessary for some of the bulls, so that there are forty-three plates in all.

The total number of original papal bulls on papyrus which have survived is under thirty, all of great importance for the light they throw on the evolution of the practice and style of the Apostolic Chancery. The fifteen reproduced in the Vatican edition cover the period 819-1022, about which latter date parchment superseded papyrus for these documents. The originals are preserved in Spain (10), Italy (3) and Germany (2). The remainder of the known originals are in France. It may be noted that the earliest original document of the kind in the Museum is a privilege, on parchment, of Pope Urban II, dated 1096.

H. T.

25. TWO UNIQUE ELIZABETHAN TRACTS.

THE Museum has also received, as a gift from Dr. A. S. W. Rosenbach of New York, two sixteenth-century English tracts of national interest, both of which are unrecorded in the Bibliographical Society's Short-title Catalogue of English Books, 1475-1640, and appear to be unique. The first is 'The Joyfull Receiuing of James the sixt of that name King of Scotland, and Queene Anne his wife, into the Townes of Lyeth and Edenborough the first daie of May last past. 1590. Together with the Triumphs shewed before the Coronation of the said Scottish Queene. London. Printed for Henrie Carre . . . 1590.' The 'Triumphs' gave the Queen a foretaste of the allegorical pageantry which became a ruling passion with her in later life. The other tract is 'The taking of the Royall Galley of Naunts in Brittain, from the Spanyards and

Leaguers, with the releasement of 153. Galley slaues, that were in her: by John Bilbrough, Prentice of London, in Nouember last. Imprinted at London for Richard Oliffe . . . 1591.' This is an account of the seizure by Bilbrough and his fellow-slaves of the galley in which they served, and its conveyance to La Rochelle. A rude woodcut on the title-page pictures the seizure. Both tracts are perfect with blanks, in excellent condition and handsomely bound.

H. T.

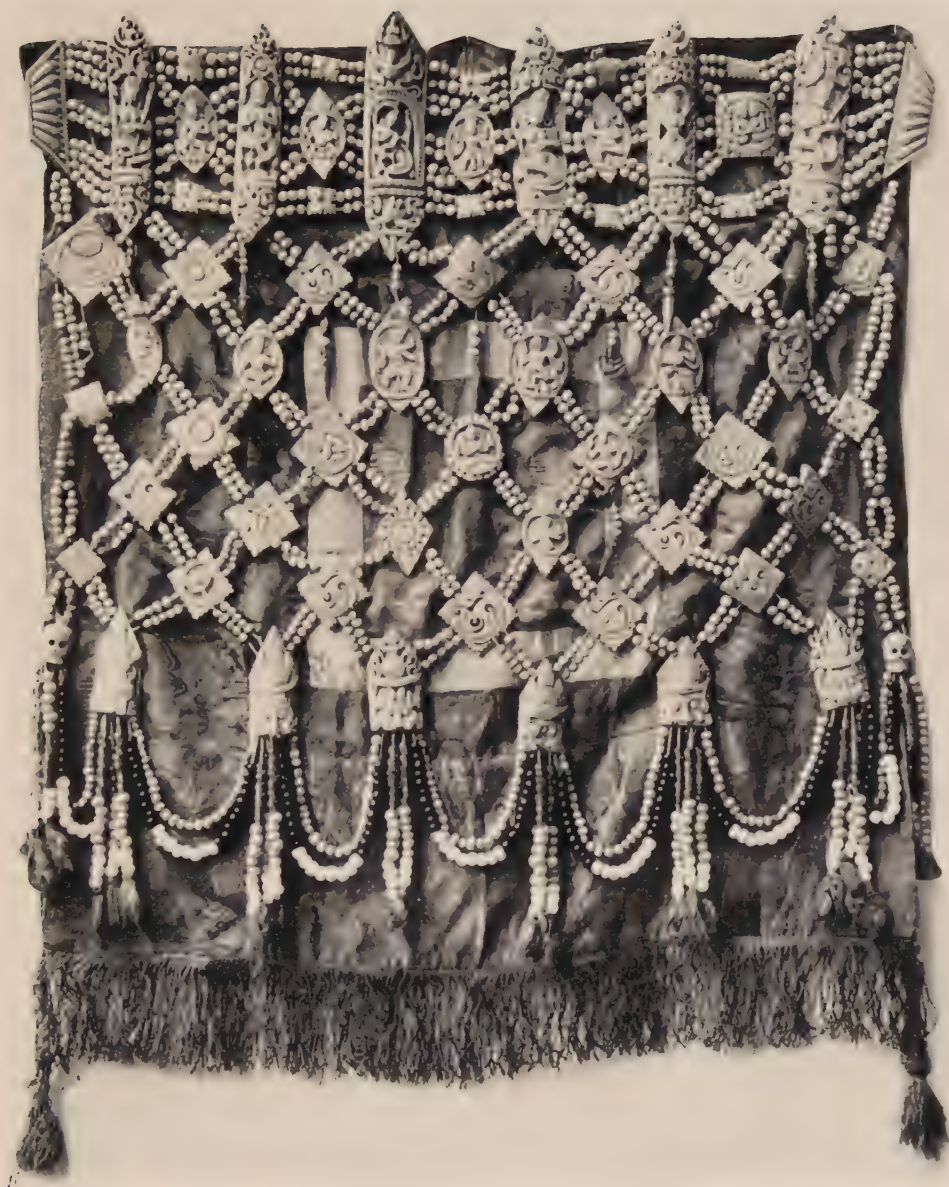
26. A WINCHESTER COLLEGE SCHOOL-BOOK.

THE Museum has acquired by purchase a copy of a rare early school-book with the title 'I. Preces. II. Grammaticalia quædam. III. Rhetorica brevis', and containing a fourth section 'Antiquæ historiæ synopsis'. It was edited anonymously for use in Winchester College by Hugh Robinson, son of the Bishop of Bangor, and was printed at Oxford by Joseph Barnes, the University printer, in 1616. The arms of the University are on the first title, those of the College on the sectional titles. Two other copies of the book are recorded, one at Oxford, the other at Winchester. The copy acquired by the Museum has at the end an autograph letter of presentation from the editor to Dr. Nicholas Love, head master of Winchester College at the time. Besides containing the grammatical and rhetorical rules and exercises of a famous school, the book has an additional interest from the prayers and graces in English and Latin for private and school use comprising the first part.

H. T.

27. EIGHTEENTH-CENTURY ENGLISH NEWSPAPERS.

THE Museum has recently filled up some of the gaps in its collection of eighteenth-century English newspapers. A few important sets recently acquired include *The Kentish Post or Canterbury News-Letter*, nos. 795-1616, 1 January 1725-31 December 1733, complete except for the volume for the year 1727 and nine odd numbers, and including a manuscript copy of the first number, for 16 October 1717; *Etherington's York Chronicle*, vol. 2, no. 56-vol. 3, no. 159, 7 January 1774-29 December 1775; *The Chelmsford Chronicle*, nos. 301-457, 3 January 1777-31 December 1779; and *The York Courant*, nos. 3121-3816, 6 January 1789-28



XVI. TIBETAN NECROMANCER'S APRON



XVII. BRONZE BREASTPLATE FROM LAGOS

December 1801. All these newspapers have become extremely rare. Of the first the Museum had previously only six numbers before 1735, of the second nothing, of the third a very imperfect early set, and of the last nothing before 1798. H. T.

28. A NECROMANCER'S BONE APRON FROM TIBET.

THE collections illustrating Oriental Religions have recently been enriched by an unusually fine specimen of a Tibetan 'necromancer's apron', given by Sir Robert Grey, K.C.M.G., in memory of the late Sir Valentine Chirol, K.C.I.E., who had bequeathed it to the donor (Plate XVI). It consists of a kind of lattice-work of carved bone plaquettes, connected by double strings of bone beads, and fringed at the bottom by strings of coloured glass beads issuing from demon (*Tamdin*) heads. The whole is backed with a piece of coloured Chinese silk.

Aprons of this description, called *Mi-rus-pa'i-rgyan* ('human bone ornament') are worn as part of the equipment of sorcerers and priests¹ of the unreformed sects of Lamaism when exorcising the demons of death and disease; and in this connexion the figures and symbols represented on the carved plaquettes have magical significance.

The central piece represents Vajra-dhara, the supreme primordial Buddha, with crossed arms holding his emblems, the thunderbolt (*vajra*) and bell (*ghanta*). The top row shows figures of *Dākinīs*, dancing female genii, the supposed guardians of the faithful against evil demons. One of these is surmounted by a figure of Garuda and has two Kinnaras embracing below. Other members of the Lamaist pantheon appear in a lower row. The symbols represented include the lotus leaf and flower, the crossed thunderbolts representing the foundations of the universe, the disk and crescent (*Nada* and *Bindu*) representing the elements ether and air, and several groups of five circles—a number of mystic properties frequently occurring in Buddhist categories, such as the five celestial Buddhas, the five elements, &c.

¹ In A. R. Heber's *In Himalayan Tibet*, p. 232, the Abbot of Hemis monastery in Ladak is depicted wearing a similar apron in the mystery play, and it is stated there that he was the only person who wore this form of ornament.

The British Museum collections contain two similar aprons, and there are several in the Indian Section of the Victoria and Albert Museum, but these differ somewhat from the present example by the inclusion of all or the majority of the eight emblems of the Buddhist faith.

H. J. B.

29. BRONZE ORNAMENTS FROM LAGOS.

BRONZE-CASTING, by the *cire-perdue* process, was introduced into West Africa by the Portuguese in the sixteenth century, and the craft was developed intensively for many years in the neighbourhood of Benin. But it was also practised elsewhere in Nigeria, though examples are comparatively rare. The Ethnographical Section has recently acquired an extremely interesting series from Lagos (excavated ten feet deep at Apapa near the lagoon), which, as a group, is probably the most important find of bronzes yet discovered outside the Benin region. The most striking object is a kind of 'breastplate', semicircular in shape, the circumference encircled by a band of openwork ornamentation, and fringed with loops, from which depend a series of cascabels attached by chains (Plate XVII). The upper edge (forming the diameter of the semicircle), is plain, and from it rises the head of a horned animal (possibly a gnu), hollow-cast in high relief, and furnished with an ornamental ring for suspension. The field of the plate is ornamented with an engraved band of geometrical pattern which follows the line of the edge. The animal's head is fashioned in a style distinct from that of Benin work, and is a remarkably forcible example of African art.

The series includes two tubular staff-mounts, one larger than the other, fitted with circular flanges, from the edges of which depend a series of cascabels, attached by chains. Other objects are two bracelets, each in two pieces, attached by a most ingenious joint, and ornamented with a design of elephant and antelope heads in high relief. Unfortunately one of these is imperfect. Also a pair of plain bangles, with pendent cascabels suspended by a rod-and-chain attachment; and two pairs of diskoid bangles with ornamental edges.

T. A. J.

30. OTHER GIFTS.

OTHER gifts received during the period covered by this number include the following:

Grant to Kirkstead Abbey, twelfth century, and a lease by the same, A.D. 1525, with seals, presented by the Earl of Northbrook and J. H. Baring, Esq.

Autograph MS. of Sir Edwin Arnold's translation of the 'Gita Govinda', presented by H.H. the Maharaja of Burdwan.

Facsimile of the 'Codex Gigas', presented by the Czecho-Slovak Ministry of Foreign Affairs through the Czecho-Slovak Minister in London.

Twenty-five mezzotint engravings by Mr. H. Scott Bridgwater, presented by the artist.

Catalogue of the collection of Mr. Sanji Muto, presented by Mr. Muto.

Air-photographs (49) of the battlefield of Arbela, presented by O. G. S. Crawford, Esq.

Bronze plaquette by Moderno, found in Cyprus, presented by Miss Hannay.

Pottery fragments and bone and flint implements from the islands of Er Lanic and Er Yoh, Morbihan, presented by M. Z. le Rouzic.

Miscellaneous ethnographical objects, presented through the Christy Trustees.

Pottery head of a horse, Wei period, presented by Dr. O. Siren.

White porcelain dish with raised phoenix and cloud designs, Yüan or early Ming period, presented by Mr. Wu Lai-hsi.

Stone slab with Lamaistic inscription, from Tibet, presented by Lady Thiselton Dyer.

Stone celts and pottery fragments from Abyssinian sites, presented by H. S. Gordon, Esq.

Basalt 'mere' from New Zealand and obsidian flake from Mexico, presented by Miss E. A. Paine, in memory of A. E. W. Paine, Esq.

Bronze medal of Nicholas Roerich, presented by the Trustees of the Roerich Museum.

Seventy-nine rare bronze coins of the Phoenician mints of Aradus,

Berytus, Byblus, Carne, Marathus, Sidon and Tyre, second and first centuries B.C., presented by the Rev. E. Rogers.

An unpublished bronze coin of Carausius, presented by A. R. Cotton, Esq.

A penny of Henry III of the London Mint, from the dies of the assay-piece in the Royal Mint, presented by L. A. Lawrence, Esq.

Two volumes of poems by the Rev. Samuel Wesley, junior, apparently autograph, purchased with the assistance of a gift from Iolo A. Williams, Esq.

Pedigrees of the Cary family, compiled and presented by Major C. F. Cary.

Three cuttings from Italian choir-books, fifteenth century, presented by J. E. Leary, Esq.

Six miniatures cut from a 'Bible Historiale', French, early fifteenth century, presented by G. H. Hamilton, Esq.

Trial-piece of a wool-weight, with initials E.R. and a crown, supposed to date 1471-77, presented through the National Art-Collections Fund by P. A. S. Phillips, Esq.

Series of flints, Upper Aurignac period, from Zarzi cave, Southern Kurdistan, presented by Miss D. Garrod.

Series of flints from Shukbah cave, excavated by Miss Garrod in 1928, presented by the British School of Archaeology in Jerusalem.

Palaeoliths from Priory Bay, Isle of Wight; Sturry, Kent; Eastleigh, Hants; and Mildenhall, Suffolk, presented by J. P. T. Burchell, Esq.

Two bronze Spanish brooches, Early Iron Age, a Frankish buckle, and a cruciform bronze pendant, presented by W. J. Hemp, Esq.

Archaeological specimens from Nigeria, presented by H. Liddiard, Esq.

Two carved wooden figures, obtained by a naval officer at the capture of Benin City, presented by Sir John Bland-Sutton, Bart.

Stone implement from Barkly West, S. Africa, presented by Dr. L. J. Spencer.

Selected British and Continental coins, including proof set of 1911 coinage of King George V, bequeathed by H. Dundee Hooper, Esq.

Two bronze tokens of Lundy Island (1-puffin and $\frac{1}{2}$ -puffin), issued by the proprietor, Mr. M. C. Harman.

Four forgers' clay models for casting Roman Imperial coins, presented by Sir H. Lawson, Bart.

Four anthems, apparently autograph, by Vaughan Richardson, organist of Winchester Cathedral, presented by Ralph Griffin, Esq.

Five fifteenth-century deeds relating to the Tresham family, presented by T. B. Clarke-Thornhill, Esq.

Two compotus-rolls of the lordship of Newport, Co. Monmouth, presented by Mrs. T. Body and Iolo A. Williams, Esq.

Photostats of documents in the Archives of the Indies at Seville relating to English voyages to the Caribbean, presented by Miss I. A. Wright.

Catalogue of the Meshhed Library, presented by the Persian Legation.

Forty landscape etchings by Mr. H. J. Stuart Brown, presented by the artist.

Green faience ushabti figure, presented by M. Christinaz, of Switzerland, through the Foreign Office.

Necklace of stone disk beads, predynastic Egyptian, presented by Miss M. Mounsey.

Cast of a Cretan bronze figure, about 1550 B.C., presented by Sir Arthur Evans.

Bronze head of river-god, horned and winged, archaic Greek work, presented by M. E. Chachati.

Serpentine brooch of Italian type, probably sixth century B.C.; bronze brooch, probably Italian of fifth century B.C.; enamelled brooch, probably British of second century B.C.; and two bronze seal matrices, fourteenth century, presented by C. J. R. Smith, Esq.

Stone hand-axe, found on the beach at Swanage Bay, and a Roman vase from Swanscombe, Kent, presented by H. Dewey, Esq.

Rhenish stoneware tankard, early eighteenth century, presented through the National Art-Collections Fund by J. Southworth, Esq.

Ethnographical series from Fiji, collected by the donor's husband, Sir Matthew Wood, about 1875, presented by Lady Wood.

Dagger and sheath, with silver mounts and Turkish inscription, given by the Circassian Chief Sheikh Shamil to the late Dr. Anton Tien, presented by Mrs. Tien.

Ancient beads from graves in Colombia, presented by F. V. Davis, Esq.
Silver Mexican ear-ornaments, presented by Major Cooper Clark.
Stone implements from the neighbourhood of Worcester, Cape Province, S. Africa, presented by J. G. van Alphen, Esq.

Selection of seventy Roman, British, Continental, and Oriental coins, including a gold unite of James I and eight Anglo-Saxon and Norman silver pennies, presented by Miss Barnston.

Selection of 135 Greek, British, Continental, and Oriental coins, presented by F. S. Moller, Esq.

Forty-one coins, chiefly of Palmyra and Laodicea in Syria, presented by the Rev. E. Rogers.

NOTES

A JOURNEY TO THE FAR EAST.

IT may interest readers of the *QUARTERLY* to hear something about the journey to the Far East which I made last autumn with Mr. Raphael, having been given special leave by the Trustees.

We started on August 10 in company with Mr. Binyon, who had been invited by a Japanese Committee to lecture on English painting and poetry, sailing from Southampton to Quebec. In Canada we stopped at Toronto to see the remarkable collection of Chinese antiquities in the Royal Ontario Museum; and we had a break of a few days in the Rockies. Sailing again from Vancouver we reached Yokohama on September 9, but only stopped long enough for a flying visit to Kamakura, where I made my first acquaintance with old Japanese temples and their treasures and with the wonderful Dai Butsu, a colossal bronze statue of Buddha, fifty feet high, and strangely impressive even to non-Buddhist eyes. Continuing the journey by sea to Kobe and thence by rail to Shimoneseki, with a stop of twenty-four hours at the sacred island of Miyajima, one of the famous beauty-spots of Japan, we crossed to Corea, where we spent a profitable nine days.

Taking train from Fusan, the port of entry, to Taikyu we then motored to Keishu, the old capital of the Sylla Kingdom (57 B.C. to A.D. 935), where we saw many interesting remains of Sylla culture both *in situ* and in the excavated finds deposited in the local museum.

We also saw the Japanese experts at work on the excavation of an old burial. We stayed at a Japanese inn in the hills about ten miles from Keishu, a convenient starting-point for visiting the shrines, tombs, and monuments of the district; and a climb of one and a half hours over the hills behind led us to the famous mountain shrine of Shekkutsu-an, where there is a splendid stone Buddha, about sixteen feet high, seated in a circular chamber with exquisitely carved bas-relief figures on the walls, each about nine feet high. This shrine dates from the middle of the eighth century and is one of the best existing examples of Buddhist sculpture of the period.

From Keishu we proceeded to Keijo (Seoul), where we spent four days inspecting the museums and monuments. There are two important museums in Seoul, the Government General Museum, in which the cream of the excavated material is stored, and Prince Li's Household Museum. Both are well arranged and full of important material for the study of Corean art. From Seoul we went north to Heijo, to see the excavated sites in that neighbourhood. These include remains of the old Chinese settlement of Lo-lang (100 B.C. to A.D. 300), and important tombs at Kosai and Shin-chi-do dating from the sixth and seventh centuries and painted inside with remarkable frescoes. The visit to Corea was an unqualified success. The climate in September is delightful, the country picturesque and interesting, while the excavations conducted by the Japanese have been so thorough and successful that the museums abound in important and well-authenticated material. The monuments throughout the country are being well cared for.

We left Corea on September 21 and travelled by rail via Mukden to Peking. In Peking we spent a pleasant but busy fortnight, a good part of it in the collections which are housed in the many pavilions of the erstwhile Forbidden City. Here is the National Museum with its large collection of ceramics, enamels, lacquer, and jade. It is well arranged and fully labelled, though the classification is of long standing and in some cases out of date. More important still is the ceramic exhibition in the northern section of the palace, which comprises the collection formed by the Emperor Ch'ien Lung (1736-95) and to which reference is made elsewhere in this number. It is dis-

played in two pavilions, one of which was, we found, in course of arrangement, show-cases having just been supplied by the generous gift of an English collector, Sir Percival David. This historic collection is of the utmost importance to the student of Chinese ceramics, and in seeing it we accomplished one of the chief objects of our journey. In another part of the palace grounds is the Historical Museum, in which the archaeological collections are exhibited. The Chinese are at last beginning to organize scientific excavations, the possibilities of which are limitless; and this museum, as the natural repository for the finds, should in time become extremely important. It already contains an interesting series of excavated objects from Kūluhsien and from Hsin-yang in Honan.

The Forbidden City with its noble walls and guard-houses, its pavilions with brilliant glazed tiles on their roofs, its courtyards and gardens and lovely trees, and the surrounding lakes and pleasure-grounds, is a constant delight. Here one can take refuge from the noise of the city and from its hordes of pestering beggars, for the few cents' entrance fee to the grounds is enough to keep them free from the worst elements. Not that the street life of Peking is without its attractions. On the contrary, it abounds with life and amusement and it is extremely picturesque. The old-fashioned carts, the strings of loaded camels, the hawkers with their strange cries and strange goods, the costumes and the crowds in the wider thoroughfares, are full of interest; and so are the narrow streets of shops with their quaint signs and lanterns, while elsewhere we wonder at those incongruous *hutungs*, sordid alley-ways with prosaic-looking gates through which one passes as if by magic into the fairy-like gardens and pavilions of beautiful private residences.

As may be imagined, our time was fully occupied in Peking with collections public and private, shopping, and sightseeing in such places as the Temple of Heaven, the Summer Palace, the Temple of Confucius, and the Lama temple, which could on no account be missed. Still, we managed to fit in a visit to the Great Wall and the Ming tombs and to make a rapid tour by motor of the country below the Western Hills. I must add that we were hospitably entertained by our Chinese colleagues in Peking and given all possible facilities.

We left Peking regretfully on October 7 and took the Japanese steamer from Tongku to Kobe. The weather was good and we were rarely out of sight of land, and the journey of three and a half days was a refreshing interlude after the rush of sightseeing. Landing on October 11, we stopped the night at Kyoto and went by rail next day to Tokyo, a ten hours' run through interesting, and in parts extremely beautiful, country. For two hours the train skirted round Fuji-yama and we had a fine view of the sacred mountain in the red glow of sunset.

In Tokyo we began the serious part of our Japanese programme, spending much time in the museums in Ueno Park and in the University, as well as in private collections. The last-named are of great importance, and we had reason to be grateful to our Japanese hosts, who received us with delightful hospitality and spared no trouble in bringing their treasures out from their godowns for our enjoyment. Knowing our tastes they produced pictures for Mr. Binyon, lacquer and bronzes and ceramics for Mr. Raphael and myself. The wealth of Japanese collections is astounding and we soon discovered that not only Japanese art but many phases of Chinese as well can be studied satisfactorily only in Japan.

Mr. Binyon had started his work when we arrived in Tokyo. He had arranged a small exhibition of English pictures by eighteenth and nineteenth-century artists, and he gave a series of lectures on Landscape in English Painting and Poetry in a hall of the University. Mr. Binyon was already well known in Japan as a poet and a writer on Japanese art; and his lectures met with striking success. It was most gratifying to his colleagues to see the large hall filled to its utmost capacity with eager Japanese students who listened with rapt attention. The language seemed to be no barrier between him and his audience. The Japanese are particularly sensitive to literary and artistic appeals, and there is no doubt that Mr. Binyon's lectures made a great impression. His exhibition was attended by about 500 persons a day.

From Tokyo we returned to Kyoto, stopping a day at Nagoya, where the Ceramic Society entertained us with a specially prepared exhibition of Japanese pottery. We were also taken to the house of

Prince Tokugawa, who had a number of his treasures laid out for us to see.

We reached Kyoto on October 24 and spent a week there chiefly in visiting museums, private collections and temples. Kyoto and its neighbourhood abound in beautiful old temples, many of which still contain important mural paintings, screens, and sculpture. The Municipal Museum has fine collections of paintings, including many good Chinese pictures, and of Japanese pottery, Kyoto having long been a great ceramic centre. There is besides an interesting archaeological museum in the University. There are many large private collections here and in the neighbouring Osaka, and we were able to visit several of these during our stay here and at Nara.

We went to Nara on November 1 for the opening of the Shoso-in. This was the last of our main objectives. The Shoso-in is a treasure-house in which have been preserved the personal belongings of the Emperor Shomu and of his dowager Komyo († 759), besides additional objects given by the Empress Koken († 770) and the private treasures of the neighbouring Todaiji monastery deposited in 950. These collections are unique and in a wonderful state of preservation. Much of them is Chinese. The building is only opened for a fortnight (weather permitting) every year, and can be inspected only by special permission. We were fortunate in being able to see the collection in fine weather; for the Shoso-in is unlighted except by its three doorways, and the bulk of the contents have to be viewed with the help of electric torches. But even under these tantalizing conditions it was intensely interesting. Fortunately for the world of art these secluded treasures are being published in detail in an illustrated catalogue.

Of the places visited in Japan Nara appealed to me most. An imperial city in the eighth century, it still retains much of its old-world charm. The sacred deer stray from the park and wander into the town. The splendid temples in their well-kept grounds are lovely old buildings filled with beautiful Buddhist sculptures. There is a colossal bronze Buddha, larger and many centuries older than the Dai Butsu of Kamakura, but less impressive because it is enclosed by a roofed building. And there is an excellent modern museum into which have been gathered masterpieces of religious art

from outlying temples. Nowhere can Japanese sculpture be better studied. Moreover, twenty miles away is the oldest and most interesting of all the Japanese temples, the monastery of Horyuji, which was completed at the beginning of the seventh century. Itself an architectural treasure with its beautiful gateway, pagoda, temples, and halls, it possesses a number of magnificent Buddhist sculptures in bronze and wood; and round the walls of its central pavilion are religious frescoes of a beauty unsurpassed by anything that even China herself has shown us. The early Buddhist art in Japan is evidently inspired by intense religious feeling. It is profoundly moving. But there are few more gracious figures in the whole range of Eastern sculpture than the Kwannon of the 'Dream Temple' (*Umedomo*), and the Nyorin of the Chukuji Nunnery at Horyuji.

We returned to Kyoto on November 9 to see a No play; and next morning we shot the rapids to Arashiyama and saw the maples in their autumn red. My two remaining days were spent in sight-seeing in Kyoto and I sailed from Kobe on November 13. I have hardly strayed in this account beyond things of museum interest; but we did find time to see something of Japanese life and of the country, and we were initiated into the mysteries of the tea ceremony and entertained to the ceremonial lunch, and experienced every kind of hospitality. I believe this is the first time that representatives of the British Museum have gone out to study the collections of the Far East; and everywhere in China, Corea, and Japan we were given a cordial welcome both by our museum colleagues and by private collectors.

R. L. HOBSON

* * * * *

I SUBJOIN a few lines to Mr. Hobson's notes. My time was chiefly occupied with studying paintings. I saw several private collections in Peking and Shanghai, as well as those in the two museums in the Forbidden City. But in China traditional attributions do not seem to have been subjected to the rigorous scrutiny which in recent decades has been applied in Japan: and in the case of pictures supposed to be of Sung or T'ang dates the attributions were very rarely convincing. Certainly the older Chinese painting can be studied much better in Japan, where the private collec-

tions especially are of extraordinary richness; and every facility was accorded me by my Japanese friends. The Chinese pictures in Japan are the indispensable basis for study of this most difficult subject; and I was exceedingly glad of the opportunity of at last seeing the originals of works hitherto only studied in reproductions. But there was, of course, even more to be learnt from the long array of Japanese paintings with which I was enabled to make acquaintance, and which more than ever convinced me that Japanese art is quite unjustly depreciated in Europe at the present time, from sheer ignorance of its masterpieces. The early religious art has a particular interest for any one familiar with the Stein collection in the Museum; the resemblances are often striking: but in themselves the masterpieces of this phase of Japanese art, both in sculpture and in painting, are of enchanting beauty and full of profound feeling. The scroll-paintings, again, of the twelfth, thirteenth, and fourteenth centuries, purely Japanese in style, are unlike anything else in art: the figure-drawing is amazingly modern, and for dramatic energy and vividness the scenes from the Civil Wars especially are unsurpassed anywhere. It is these schools that are the great revelation to a Western student of painting; but the later phases of Japanese art, rather more known in Europe, are also rich in glorious works. I was sometimes surprised by a masterpiece painted by an artist whom I only knew before by inferior specimens. Only in the domain of the colour-print is there little to see: Europe and America offer far more to the student of prints. I was in Japan from October 2 to December 9, and scarcely any day passed without a visit to a collection; yet there was a great deal which I had no time to see.

LAURENCE BINYON

THE PROTECTION OF COLOURS FROM LIGHT.

IT has long been known that certain pigments and soluble colours are notably affected by the action of light, especially in an ordinary atmosphere which contains the usual amount of moisture. This action, as might have been expected, has been traced to those rays of light which are chemically active. As is well known, these are the rays which have the shorter wave-lengths and which produce the

sensations especially of blue and violet. There are other rays which with even shorter wave-lengths are possessed of still greater chemical activity and are present in sunlight, yet are invisible to the ordinary eye. These are known as ultra-violet rays and have received in these days considerable attention because of their undoubted activity in various directions.

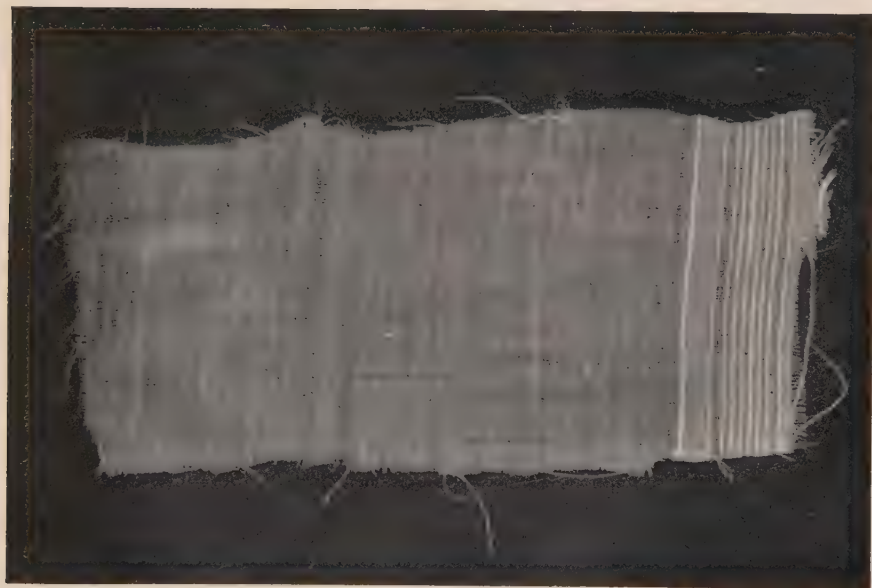
In art galleries and museums the preservation of water-colour drawings, illuminated manuscripts and tapestries from the deleterious action of light under varying atmospheric conditions has occupied the thought both of the curators and of scientific men. One of the most careful studies of this subject was published in 1888, being the First Report on 'The Action of Light on Water Colours' by Russell and Abney, in which the causes of the colour of objects, the action of light upon them and the nature of the active rays were all discussed and the full experimental details given. These experiments proved, as is indicated above, that the rays of light which are most deleterious are those of short wave-length, that is the blue, the violet, and the ultra-violet rays, and that these should be prevented from falling on any colour-sensitive object; while red, orange, and yellow rays have little if any measurable action for either good or evil.

A question of great importance arises from these observations, namely, how such colour-sensitive objects are to be preserved whilst being available for general inspection and study. To place them in cases with glass even slightly tinted with orange or yellow is impossible, as none of the colours in the protected objects could be seen with any approach to truth, all the colour-ratios being changed. There seems to be but one safe remedy, and that is to arrange some form of screen to protect them from light whenever they are not actually being studied.

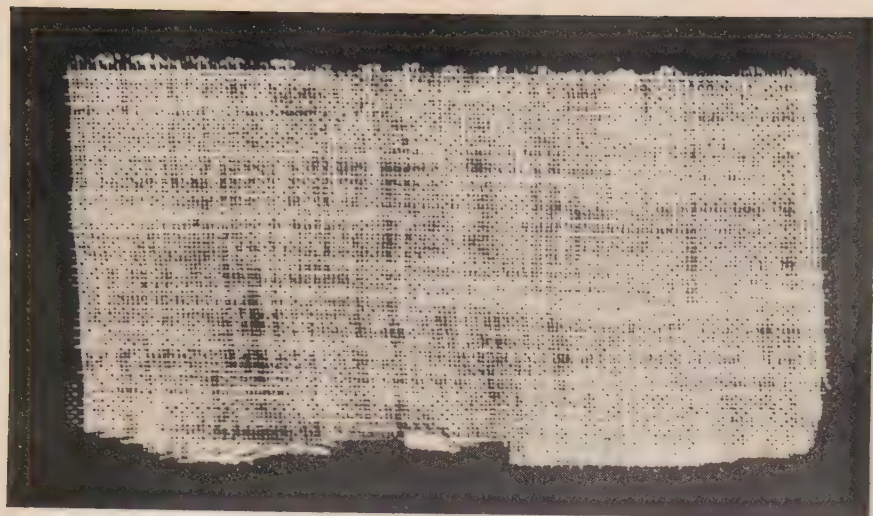
Let us see from what we have to protect such objects. The lighting in any well-designed art gallery or museum in which water-colour drawings are shown is always such that the direct rays of the sun never impinge on the drawings themselves and probably not even on the walls. The light comes through fairly thick glass, either in roof lights or in ordinary windows. Now ordinary clear window-glass removes from sunlight the greater part of the ultra-

violet rays and thus deprives it of much of its actinic power and therefore of its deleterious qualities. The objects exhibited are illuminated not only by the direct light through the glass but to a considerable extent by the light reflected from the walls. This light is again in this process still further deprived of its actinic rays to an extent depending on the colour of the walls and the other objects in the room. In a room well designed for the exhibition of such objects the time required even for a prolonged study of them can have no appreciable effect on the drawings, as the light to which they are exposed has had its chemical activity so much reduced. Nevertheless that such light still possesses actinic power is universally recognized, and that to an extent which may be very prejudicial, especially to the more sensitive pigments, and so may change the whole colour-scheme of a picture.

The only safe method seems to be to cover the objects with a screen, preferably of some very flexible material, which can be readily removed for purposes of inspection or examination, and which will arrest all rays possessing chemical activity. This point has naturally engaged the serious consideration not only of curators but also of interested members of the general public, who give gratuitously much advice to those in charge of the objects. Such criticisms reveal some mistaken ideas as to the scientific requirements for the purpose indicated above. To take an example, one well-known critic objected to the use of a green cloth screen and suggested that it ought to be of a yellow or red colour. His argument was that the green cloth would not only admit the bleaching rays but intensify them by excluding the mitigating red and yellow, to use his phraseology. Now why is such a curtain green to the eye? Surely it is because it is *reflecting* the green rays and not *transmitting* them. Similarly with regard to a red or yellow screen. It may be objected to this explanation that a green cloth screen does look green by transmitted light, but that does not prove that this green light comes through the substance of the green threads. The matter is fortunately very simply tested by experiment. If a piece of the material be placed in an ordinary photographic printing-frame over a piece of sensitive paper, which is blackened by any actinic rays passing through, it is



a



b

XVIII. PROTECTION OF COLOURS FROM LIGHT

found that the individual threads are quite opaque to actinic rays even after four days' exposure to brilliant direct sunlight, and that all the chemically active light comes through the interstices between the threads. This is only what a careful consideration of the structure of fine linen cloth would lead one to expect. Each thread is made up of numberless transparent green fibres, but when these are spun into a thread there are so many reflections and refractions to be met by rays falling on the thread that none get through. Enough of the green rays are reflected from the surface of each thread and pass through the very numerous interstices to give the impression that the green colour is transmitted by the material, whilst in fact it is only through the holes in it that such light comes.

A screen therefore to be a thorough protection must have no interstices, or at least as few as possible, through which light can penetrate. If after being closely woven there are interstices still visible, these ought to be filled up with an opaque paint possessing the elasticity necessary for a flexible screen. This paint need not be more than a very thin coating, as the pigment will naturally fall into the interstices of the cloth, thus filling them up and rendering the whole screen truly opaque. Very few people realize the amount of light arrested by a piece of pure white linen. This is shown in Plate XVIII*a*, while *b* shows by the white lines how completely the threads stop all actinic rays. It represents the result of the test described above with a specimen of the green cloth screen there referred to.

A. S.

THE ULTRA-VIOLET FLUORESCENCE CABINET.

WITHIN recent years the ultra-violet rays, so beneficially employed in medicine, have been applied also to the purposes of palaeography. When exposed to these rays different inks react differently, so that not only is it possible at times to detect additions and alterations, but a defaced or faded text may be rendered legible. What remarkable results can be thus obtained may be seen from an article, 'Deciphering Palimpsests', in *Antiquity*, June 1929, pp. 219-221, or one by Ch. Samaran in *Romania*, 1927, pp. 289-300. Ultra-violet ray lamps have for some time been employed at the Biblio-

thèque Nationale, the Bodleian Library, and elsewhere. Now, by the generosity of an American professor, who desired in this way to mark his appreciation of the conveniences for research offered by the British Museum (but who wishes to remain anonymous), the Department of Manuscripts has become possessed of an Ultra-Violet Fluorescence Cabinet supplied by Messrs. Kelvin, Bottomley and Baird. It is fitted with filter screens at both side and bottom and is provided with extra screens for special purposes. The side screen can be used for photography, the rays being directed diagonally on to the object to be photographed.

It is as yet too early to say to what extent the apparatus will assist in the reading of defaced texts. In some cases the results have been good, in others disappointing. Where such reagents as gallic acid have been used previously, the ink makes no response, and equally inert is the ink of papyri, where, the ordinary reagents being ineffective, it was hoped that the ultra-violet rays would be specially useful. There is room for much further experiment, and the Cabinet will be available for other Departments, which have their own special problems.

H. I. B.

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